

The Daily Movie Magazine



TODAY'S HONOR ROLL IN MOVIE BEAUTY CONTEST



KITTY
MOLINEUX
1414
S. 45th St.

VIRGINIA
LOCKARD
1618
Fairmount
Ave.

ISABELLA
MOHACEY
1302 N. 29th St.

MABEL DUNS 410 Woodlawn Ave. Collingswood N.J.

They Are "Shootin'" the Trolley Comedies Now at Betzwood Studios

"Activity Starts at Big Plant and Everything Is in Readiness for the Three Girls Who Win in Movie Beauty Contest. But It's Hard Work

THE RE "shooting" the Tupperville Teatery comedies out at Betzwood begins last Monday.

This means that the stage is all set for the closing of the Movie Beauty Contest, and that everything will be running smoothly by the time the judges have met and picked the three girls whose pictures everyone can now see.

Betzwood is a pretty busy place right now. Before the shooting began, there didn't much mind people running out there and planning around so as to act a part behind the scenes in "Bud," but nowadays a certain degree is about as popular as a toothache, and every time for Lovers, the director generally sees a strange face leave up over the horizon; he says a lot of deep, quiet thoughts and seeds a hasty 200-pounder to interview the introver.

A MOVIE studio is no place for idlers. During the production of a picture, any girl who figures on winning this contest because it will lead her to a pleasant and carefree life may better withdraw at once, for there are only two places in the world where they can give you a nervous headache more quickly—a boiler factory and a news paper office.

And nobody agrees that newspapermen have nervous headaches, anywhere, except their wives.

But with all its busyness—probably because of it—Betzwood is a mighty fascinating place for the uninitiated, or would be if Mr. Lowry could only get in.

We can imagine the average movie fan balking around there and suddenly running face to face with one or the other of the famous characters of the series in all the horrors of movie make-up. For movie make-up is like nothing else on earth since the Volkskunst-

MOST people who see a smoothly produced picture, unfolding on the screen, get an idea of what the pictures graphed in just that way—the first seen first, then the second, then the third, and so on.

But it never is. Quite as likely as not one of the final scenes will be shot first. They tell a yarn of one of the big

Movie Beauty Contest

Facts in Nutshell

THE Bergwood Film Co. wants to find three girls of fresh, attractive type for their series of "Tupperville Trolley" comedies.

We have agreed to find these girls through a contest. To enter simple send your photograph addressed to "Movie Beauty Contest," EVENING PUBLIC LEDGER, Sixth and Chestnut streets.

The winners will be employed first in minor parts at \$10 a week. The best of the three will then be given the leading part in the next film at \$100 a week. The other two, if they show sufficient talent, will be further trained with a view to filling the leading part later.

The jury to decide the winners consists of two famous artists—Lester Seydel, portrait painter, 1730 Chestnut street, and Miss Harriet Sartain, principal School of Design for Women, and three noted photo rappers—William Shevell, Ellis, 1612 Chestnut street; Ellis Goldensky, 1705 Chestnut street, and Theodore T. Marcus, 1609 Chestnut street. The contest will close at noon, Saturday, June 18.

"Silent" Players

From Spoken Drama

IT IS interesting to note that every member of the cast in W. K. Ziegfeld's new production for the screen—"The Black Panther's Cub" appears this season on Broadway in a legitimate production.

The star, Florence Reed, opened the new Times Square Theatre in "The

Wanderer,"

and then was in "Princess Virtue."

Earle Page is a top billing player in "Merry the Poole Girl."

Douglas MacLean is now playing with Leo Carrillo in "Tot" and Mlle. Dazie the dancer, late of the "Follies," appeared in "Aphrodite."

Emile Charnier, who directed "The Black Panther's Cub,"

staged "Tyranny of Love" at the Bijou Theatre.

TELLING 'EM ALL ABOUT IT AT BETZWOD



In fact, we have a "set" in the Betzwood studios for the Edgar Jones series of Western pictures for Pathé. The set is given over to the Beauty

Contest honor roll girls who visited it last week. Jimmy Ferrick, the demon jiggler of art titles for Betzwood, is shown on a soapbox telling 'em all about everything. When there are a lot of

DOROTHY FARNUM TELLS SECRETS OF PLOT CONSTRUCTION

THIS is the sixth article in a series by Dorothy Farnum on the general subject of "How to Write a Scenario." Miss Farnum, a former Germanovian girl and scenario writer for the Vitagraph-Bennett-Associated First National productions.

Readers are invited to consult Miss Farnum about their difficulties in writing. Address her by mail only in care of the Daily Movie Magazine, Evening Public Ledger.

Miss Farnum answers through these columns. She will not answer by mail, and under no circumstances will she read manuscripts, so please do not send them to her. She will help in all technical difficulties, but will not criticize scripts.

Her answers to correspondents will be published tomorrow.

INSPiration is the source from which most good ideas spring. Craftsmanship and knowledge of dramatic forms and formulas bring these ideas to the dignity of stories and the estimation of everything may be packed in them.

In other words, a mere narrative or a single dramatic situation is not enough to build up a photoplay. We must consider what comes before and after the eternal laws of cause and effect.

There is a recipe for plotting which is so obvious that you will want to laugh at me for venturing to say it to you.

And that is—begin at the beginning and end at the end. Do not ramble. Start where the essential action starts, make every little incident you add bigger than the one which came before it and tie them in carefully connected, well-graduated sequence until the climax.

There is no better example of a rule to be given than the practical application of it. I would like to show you briefly, by quoting from an actual photoplay of the moment, by just what process an excellent idea in a good story were evolved into a plot.

ONE upon a time a worthy baronet, Sir Charles Young, wrote a play which was the dramatic standard of its time—"Ham the Penman."

The idea was simply a dramatization of James Rulston's widespread forgetfulness.

The story was that the fopper had won his riches and even his wife by reason of his evil talent for imitating signatures.

In making the screen adaptation we had to make an idea and a story.

It would be unfair to Sir Charles to state that his play was entirely without plot, but the causes of Jim's forgetfulness, the "offices" he were merely glossed over in worded speeches of rhetorical pomposity.

Not only that, but the incidents which were calculated to thrill an audience were left out.

On the other hand, it base thoughts

to escape one's mind the face assumes broad, commanding proportions, lines make their importance, the eyes have a stately glint and the whole attitude is one of utter sophistication.

So it may be said that we started our adaptation of "Ham the Penman" without plot, with no more than an idea and a story.

He searches the faces which present themselves to him for the suitability to the role which he wishes to play.

If a person is accustomed to think

of the beauty of soul

for which he is searching among the sphinxes which surround him,

he will find that the face

which is ideal for the screen may

not be a direct registration in the face. The eyes will be soft and kind, the mouth well shaped, the skin unblemished.

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FOR YOUR SCRAPBOOK OF STARS



WANDA HAWLEY

NEWS, VIEWS, RUMOR AND GOSSIP FROM HOLLYWOOD STUDIOS

By CONSTANCE PALMER

Hollywood, Calif., May 29.

UNIVERSAL is considered by people in the business the best training school for everything pertaining to pictures. Practically everybody who amounts to anything has some time or other undergone a Universal episode.

They are always discovering people in beauty contests—practically the only studio that actually trains girls obtained in this way.

The latest "find," as they so originally and eternally term it, is little Mary Philbin. She looks like a little girl in the eighth grade, and I really think she is as ingenuous as she looks. She has a shy little manner and the usual long black curls.

They say Eric von Stroheim picked her out of a group of beauty contestants as the most promising and possible. Robin Sturges, very well-known director, is now doing "The Harbor Road" with her in the leading part.

House Peters is known as one of the most capable actors in the business, but with a performance frame of mind. That seems aatty to say, and I'll not make excuses—it is.

But he's such a darn good actor, it's a pity.

Goldwyn has him now in an original by Katherine Newlin Burt, veepet "The Man From Lost River." Allan Forrest is the only other member of the cast yet selected.

House Peters is known as one of the most capable actors in the business, but with a performance frame of mind. That seems aatty to say, and I'll not make excuses—it is.

Another question I always ask of applicants is, "What else can you do besides act?"

Invariably comes the reply, "Oh, almost anything."

Once so scrupulously we discover that the applicants are prepared to handle any trade or profession whatever. We find them of low-grade intelligence.

WE CANNOT use actors who are not equipped with good mental qualities because we are coming more and more to rely on the actor himself when it comes to the interpretation of a role.

A progressive director does not wish his actors to be puppets. It is true that he must guide them—mold their every action into a coherent dramatic whole—but he must let them do their own work.

Proving that she's kind, she still continues to talk to me. She said, in comparison with other studios, the famous actress who had under contract got along together with many executives.

As I understand it, other studios are not as, or more, verdant, but there isn't much of the ewch-lamb stuff.

Can you imagine such decided personalities as Sir Gilbert Parker, Somerset Maugham, Elinor Glyn and Samuel H. Bechtel, all having three or four very well-behaved stories which express themselves in a single sentence